

CLEVELAND ART



IN THIS ISSUE

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Exhibitions What's now on view.



Teach to Learn Special section
about new initiatives in public
and academic engagement.



Cai Guo-Qiang Clarissa von Spee
introduces the Chinese-born
artist who creates his work with
gunpowder.



Edward Burtynsky Barbara
Tannenbaum shares the artist's
striking aerial photographs of the
human impact on bodies of water.



Cenk Ergün The Turkish
composer is the second
Creative Fusion artist to
present a world premiere.



MIX May and June bring
Japanese-inspired Matsuri and
Punjabi-infused Bhangra.



Solstice The party of the year
begins the evening of
Saturday, June 22, and ends
on Sunday morning.



Education Talks, tours, work-
shops, studios, and more.



Parade the Circle The annual
loop around Wade Oval steps
off Saturday, June 8.



Film John Ewing offers a long-
suppressed series on modern
Greece as well as new and classic
films including *My Brilliant Career*.



Philanthropy News Supporter
profiles, news, and event photos.



New in the Galleries Lace from
Italy.

FROM THE DIRECTOR

Dear Members,

Shinto: Discovery of the Divine in Japanese Art, which explores the centuries-old Shinto artistic tradition, is on view in the Kelvin and Eleanor Smith Foundation Exhibition Hall. Don't miss this important, once-in-a-lifetime event that includes works designated Important Cultural Properties by the Japanese government, many of which have never before traveled to the United States. Note that the exhibition will close for three days, May 20 to 22, in order to change displays of light-sensitive treasures.

Sometimes hardship engenders progress. When an oil slick ignited on the Cuyahoga River in 1969, images (the most famous of which was actually taken from a “river fire” years earlier) served to rally the nation around the need to protect water and clean up the environment. As part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the 1969 Cuyahoga River fire and celebration of the progress made since then toward clean water for all, the CMA presents two exhibitions that highlight the impact of human behavior on the environment. Featuring the work of renowned contemporary artists Cai Guo-Qiang and Edward Burtynsky, these shows draw attention to current threats to clean, sustainable water and encourage visitors to reflect on individual actions that can impact the future of our planet. Read about them on pages 12 and 14.

A number of exciting new initiatives are under way in our Department of Public and Academic Engagement. These wide-ranging efforts are outlined in an extended article beginning on page 5.

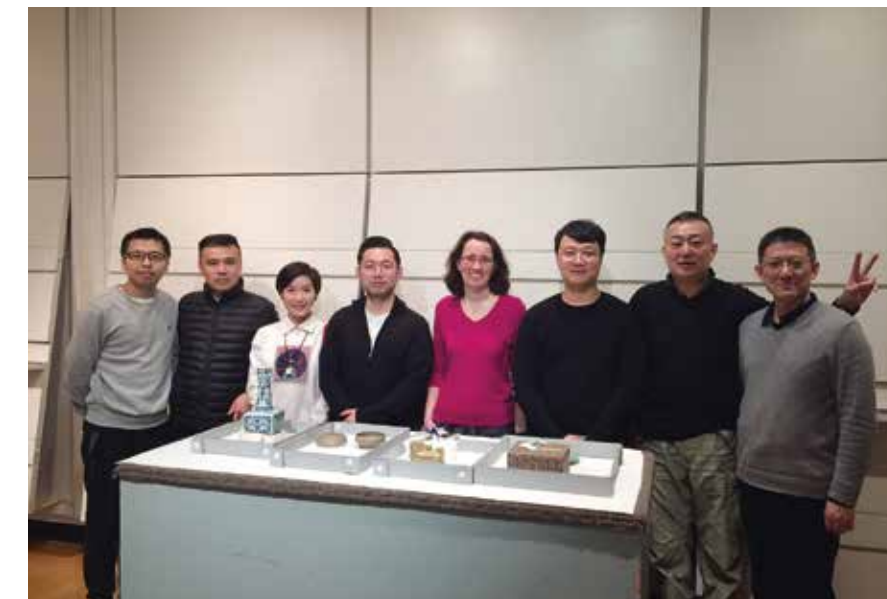
The next in a groundbreaking series of concerts under the auspices of the Cleveland Foundation Creative Fusion program takes place the evening of Wednesday, May 8, when Cenk Ergün leads the world premiere of his work inspired by and performed in our Ames Family Atrium. And two perennial favorite events are back in June—Parade the Circle on Saturday the 8th and Solstice on Saturday the 22nd—to help you properly kick off your summer.

Finally, I ask you to join me in congratulating Emily Liebert on her recent promotion to curator of contemporary art. We look forward to exciting presentations and acquisitions under her leadership.

Sincerely,

William M. Griswold
Director

Asia Week (March 13–23)
in New York brought several
groups of mainland Chinese
visitors to the Cleveland
Museum of Art. Curatorial
assistant Katie Kilroy-
Blaser and intern Karl
Jackson welcomed the group
that studied Chinese ceram-
ics from the CMA's collection
in the Muriel S. and Noah L.
Butkin Art Study Room. This
group arrived from the Yue
Cultural Museum in Shao-
xing, Zhejiang province.



KARL JACKSON

EXHIBITIONS

Shinto: Discovery of the Divine in Japanese Art Through Jun 30, closed for rotation May 20–22, Kelvin and Eleanor Smith Foundation Exhibition Hall. Shown in two rotations, this exhibition introduces works from the 10th to the 19th century that exemplify the worship of divinities called kami (pronounced kah-mee). Featured are treasures from shrines and temples never before seen outside Japan and many works designated as Important Cultural Properties by the Japanese government.

Organized with the special cooperation of the Nara National Museum

Presenting Sponsors



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Additional Support
Blakemore Foundation Andrew W. Mellon Foundation Endowment Fund Iwashimizu Hachimangū Shrine Samukawa Jinjya Shrine Miyajidake Jinjya Shrine

Gordon Parks: The New Tide, Early Work 1940–1950 Through Jun 9, Kelvin and Eleanor Smith Foundation Exhibition Gallery. During the 1940s pioneering African American photographer Gordon Parks grew from a self-taught photographer making portraits and documenting everyday life to a visionary professional addressing critical social and cultural issues in *Ebony*, *Vogue*, *Fortune*, and *Life* magazines.

Organized by the National Gallery of Art, Washington, in collaboration with The Gordon Parks Foundation

Bank of America is proud to be the national sponsor of *Gordon Parks: The New Tide, Early Work 1940–1950*.

Supporting Sponsors
William S. and Margaret F. Lipscomb The Seven Five Fund

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A Lasting Impression: Gifts of the Print Club of Cleveland May 5–Sep 22, James and Hanna Bartlett Prints and Drawings Gallery (101). Organized in celebration of the centennial anniversary of the Print Club of Cleveland, this exhibition presents a selection of significant prints generously donated to the museum by the club over the past 100 years.

Major Sponsor



Cai Guo-Qiang: Cuyahoga River Lightning May 25–Sep 22, Julia and Larry Pollock Focus Gallery (010). This exhibition features three monumental gunpowder works by Chinese artist Cai Guo-Qiang, known for his explosion events, gunpowder-ignited paintings, and installations, all using environmentally friendly materials. The show borrows its title from the work *Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art*, which was created especially for this show.

Presenting Sponsor
Julie and Peter Raskind

Water: Edward Burtynsky Jun 8–Sep 22, Mark Schwartz and Bettina Katz Photography Gallery (230). Monumental color photographs by Canadian artist Edward Burtynsky present a global portrait of humanity's increasingly stressed relationship with water. These hauntingly beautiful images encourage us to ponder whether our current water-management strategies are among humankind's great achievements or its most dangerous failures.

Organized by the New Orleans Museum of Art

Charles Burchfield: The Ohio Landscapes, 1915–1920 Through May 5, Julia and Larry Pollock Focus Gallery (010). View about 30 drawings made between 1915 and 1920, the period surrounding what the artist called his "golden year."

Made possible, in part, with support from Thomas H. and Virginia J. Horner

Beyond Truth: Photography after the Shutter Through May 26, Mark Schwartz and Bettina Katz Photography Gallery (230). Explore how artists from 1885 to the present have used postproduction techniques to manipulate the "truth" in figurative studies and portraits.

Color and Comfort: Swedish Modern Design Through Feb 9, 2020, Arlene M. and Arthur S. Holden Textile Gallery (234). This exhibition celebrates a particularly Swedish sensibility in modern design.

Supporting Sponsor
Mrs. David Seidenfeld

ABOVE
Kasuga Mandala Reliquary Shrine 1479. Muromachi period (1392–1573). Lacquered wood with color; 55.6 x 39.7 x 48 cm. Tokyo National Museum. Photo: TNM Image Archives

EDUCATION

Teach to Learn

Pioneering initiatives bring fresh perspectives via the Department of Public and Academic Engagement

New Voices

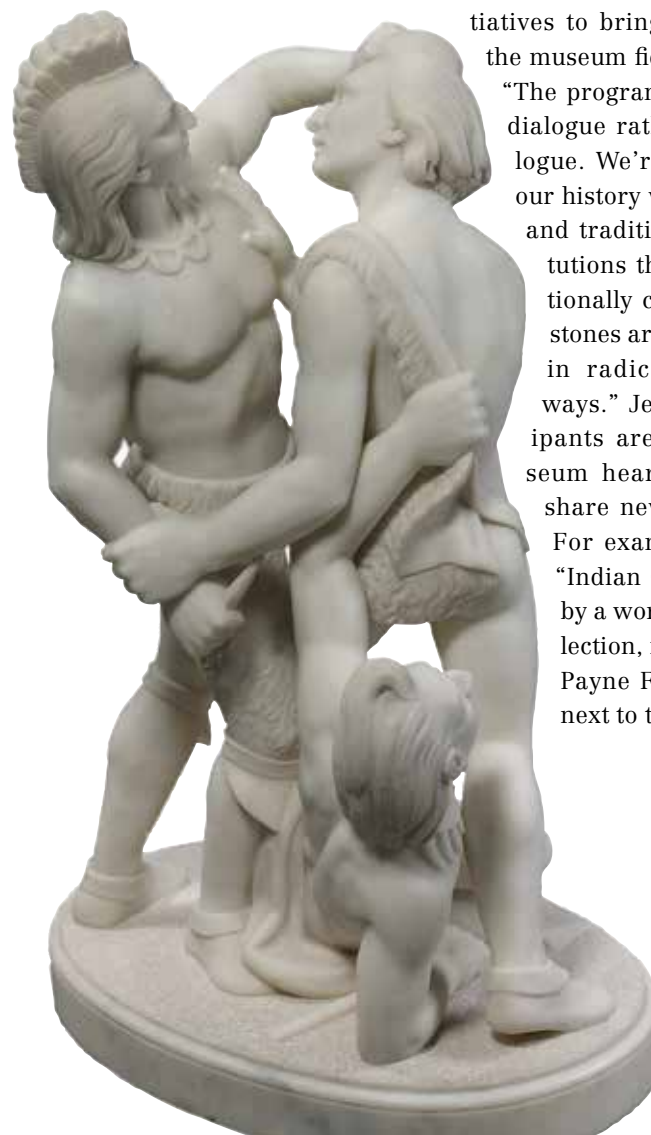
As educators, we realize that there is no better way to learn than through teaching but also that students often illuminate new ways of understanding that can change everything we think we know. In that spirit, we share with you the work of a group of students who are participating in the Diversifying Art Museum Leadership Initiative (DAMLI) funded by the Ford Foundation and the Walton Family Foundation. In October 2017 the Cleveland Museum of Art became one of 20 institutional recipients of this monetary award, with which we have established a tiered mentorship program for high schoolers, undergraduate students, and graduate students.

Tyehimba Jess, award-winning poet and DAMLI scholar-in-residence at the CMA, framed our initiatives to bring new voices into the museum field in a fresh way: "The program is investing in a dialogue rather than a monologue. We're at a juncture in our history where monuments and traditions and the institutions that we have traditionally considered cornerstones are being questioned in radical and inventive ways." Jess and the participants are helping the museum hear new voices and share new ways of seeing. For example, Jess's poem "Indian Combat," inspired by a work in the CMA's collection, is on display in the Payne Fund Gallery (207) next to the sculpture itself.

Indian Combat
Edmonia Lewis, Marble, 1868

We three warriors were called forth to be, forever, enemies. Stolen from marble, pressed into slaughter, we never weary. We seek no asylum except the perpetual hatchet, the eternal blade, the never-ending arrow, our fists that swallow our senses till we've carved ourselves into memorials for causes long forgotten. Our fight was forged by a free brown woman's brunt, her design for all our fates entwined like fingers laced in prayer for victory, then mercy, then dug into the Earth to resurrect our embattled lives lived just as her own: pounded into memory with mettle on stone.

"Indian Combat," from *Olio*. © 2016 Tyehimba Jess. Used with permission of the author and Wave Books.



Tyehimba Jess Poet and scholar

Currently Under Curation Teen Program



SABINE KRETZSCHMAR

What It Takes Curator Mark Cole leads a gallery talk with CUC students, providing insight into the details of designing an exhibition space: deciding on gallery layout, wall colors, and themes; framing and placing artwork; and writing descriptive labels.

Through the Cleveland Foundation's generous support, the Currently Under Curation (CUC) program welcomes teens into the research-driven, creative work of museum professionals. Participants gain access to CMA staff and resources as they collaborate to conceptualize, research, design, and produce exhibitions featuring work from local collections and artists. It's an immersive, rigorous learning experience that expands student awareness of career pathways in the arts while preparing them for college. A partnership with the Cleveland Public Library brings CUC exhibitions to select library branches. Public displays let students witness how their collective work enriches the community and the museum.

Recently on a Wednesday night in a museum classroom, Cullen Williams-Freeman, Yomiraly (Yomi) Gonzalez, and 14 peers focused intently on reproductions of artworks created by Cleveland artists between 1935 and 1939 under the Works Progress Administration (WPA) program. Images were taped to walls in various configurations as the group determined how the prints best convey the story and themes they aim to share. Museum educators Darius Steward and Sabine Kretzschmar looked alongside the teens, asking guiding questions. Cullen and Yomi stepped away to tell us about their experiences in the CUC's pilot cohort.

What are your personal highlights from participating in this program?

Cullen: I get to see work that I wouldn't normally get to see. These WPA prints have been sitting around in storage! Also, as an artist and illustrator, I have to problem-solve. This is another way for me to utilize that skill. It speaks to me. I think it would speak to anybody who is interested in puzzles and challenges.

Yomi: Going into different parts of the museum that most people don't get to see is like getting a secret VIP pass. We visited the conservation lab, where we saw the backs of artworks and what certain artworks looked like before they were conserved. When we went the second time, the conservators let us touch the objects they were working on. I held an incredibly old ivory statue of Mary and Jesus. I was so amazed that now I'm looking into going to school for conservation.

How has participating in this program affected your relationship with the museum?

Cullen: I've been able to meet so many wonderful staff members. Everyone's career interests me. If something were to result from working with this museum, I would be so happy to take that offer. Also, I am exposed to more art because of free

exhibition tickets; I went to *Jazz Age* with my color theory classmates from the Cleveland School of the Arts, *Kusama*, and *Georgia O'Keeffe*. I've come here with friends before, but because of all this, I'm now the tour guide for them.

Yomi: I'd never been to the CMA. I recently changed schools and hadn't been out much in Cleveland. Experiencing the city and the museum like this has been a big part of making me feel grounded here in a good way. I love being at the museum, and I don't mind staying after school. I plan on joining the summer cohort. For my whole life, I've not wanted to stay in Ohio. But now, I would totally go to school in Cleveland. I have a sense of pride and appreciation for where I live that I never had before.

Where do you imagine yourself in 10 years?

Cullen: I would like to start some type of illustration studio, working with writers and artists to see what kinds of crazy collaborations we come up with. To me, the most interesting museum career field is conservation. I could watch art conservation videos on YouTube for hours. I would do that if I could get hired without having to go to school for 15 years!



STEVEN BIVINS



Teen Curators Yomi Gonzalez and (above right) Cullen Williams-Freeman

What is it like to work with the program's facilitators?

Cullen: Sabine and Darius are fantastic. They work so well together. I love that they tell us "just enough" but keep us thinking.

Yomi: They guide us, but they're not suffocating. They make us feel at home. Being surrounded by amazing adults who are doing stuff they love inspires me as I think about *my* future.

Through May 6, MLK Jr. Library Branch

The inaugural Currently Under Curation WPA print exhibition, *Ascension, Depression, Progression*, debuted Mar 22.

May 24–Jun 23, MLK Jr. Library Branch

View works from Zygoté Press's archive of contemporary fine-art prints. *Opening reception* Thu/May 23, 5:00–7:00.

May 31–Jun 30, Langston Hughes Library Branch

Discover how these young curators use everyday objects to tell their stories and reimagine a museum gallery. *Opening reception* Thu/May 30, 5:00–7:00.

Yomi: I want to be a curator or a conservator. As an artist, I make realistic art, working from photos. Restoration takes something I already enjoy and makes me part of preserving the history of so many people—it's mind-blowing! With curating, I'd be able to show people artworks that I care about. This program gives us a lot of ideas for that. We are prompted to think freely. If I were to become a curator, I would try to keep that same mindset.



KEV JO LEE

Graduate Summer Seminar

In the summer of 2018 the Cleveland Museum of Art greeted its first cohort of graduate fellows, who participated in a two-week seminar created as an intellectual incubator to test new ideas, methodologies, and practices for public engagement in a museum context. Participants were exposed not only to the CMA's collections but also to a broad spectrum of cultural institutions and communities in Cleveland. The museum's extensive network of partnerships offers these emerging scholars and artists a view into the city's unique offerings and potential for innovative artistic and scholarly engagement with the public.

Each fellow received a prompt from an artist from which they were to create an artist book. The projects fell in line with the seminar's curriculum focus, "Book Arts: Embodied Attention/Material Inquiries." Activities were designed by Nanette Yannuzzi, professor of studio art, installation, sculpture, and book arts at Oberlin College and recipient of a DAMLI summer faculty residency. The lessons focused on an object's materiality, or how it's constructed and what it's made of, and its transformation over time, in order to expand the stories that can be told about it. Morning experiments in the galleries led to experiments in bookmaking in the afternoon.

Kenturah Davis, an artist and a 2018-19 DAMLI graduate fellow, reflected on the museum's galleries: "When wandering into the light-filled and architecturally integrated armor court that conveys a sense of permanence of Western power (while completely

Student Guides at the CMA

Students from Cuyahoga Community College, Cleveland State University, and Case Western Reserve University have been working together to develop permanent collection tours. Guides engage with staff as they research the collection and connect to their own academic interests. Beginning with an intensive two-day summer training course, guides commit to a full academic year of biweekly on-site training seminars. Tour topics include *Disorienting Objects*, Mary McPheeters (CWRU, Mathematics); *Transition in Life: Who We Are Taught to Be and Who We Ought to Be*, Marisa DeMaria (Tri-C, Art History); and *More Than Meets the Eye: When Meaning Isn't Immediately Clear*, Hannah Boylan (CWRU, Medical Anthropology/Cognitive Science).



MCKINLEY WILEY



MCKINLEY WILEY

DAMLI

The Diversifying Art Museum Leadership Initiative is a matching-grant pilot program funded by the Walton Family Foundation and the Ford Foundation.

divorced from the costs of conquest), the striking contrast with the modest African galleries just (literally) below comes into full view. What does it mean to be an encyclopedic institution today? Is there another version of 'inclusivity' that shifts its focus from the (perhaps impossible) task of representing all people with equal effort to being more transparent about the complicated histories of its collection as it stands today?" Her final project for the seminar became a visual manifestation of these questions.

Davis designed an accordion-fold artist book to begin to work through these questions. Written in the opening pages are the defining statements of the museum. The following pages display inkless inscriptions. The book has a cavity holding a block of charcoal that can be used to render the text visible.

Like Davis's, the other five projects posed challenges to institutional thinking and asked probing questions. The breadth of interests and areas of expertise among the fellows and the residents, Yannuzzi and Jess, created the kind of generative camaraderie central to the future of museum thinking.

- 2018-19 DAMLI Graduate Fellows** (above, from left)
- Edi Dai, 2nd-Year MFA Painting, Yale University
 - Jovonna Jones, PhD Candidate, African and African American Studies, Harvard University
 - Kenturah Davis, MFA Painting 2018, Yale University
 - Johnathan Payne, MFA Painting 2018, Yale University
 - Claire Schwartz, PhD Candidate, African American Studies and English, Yale University
 - Oana Marian, PhD Candidate, Divinity, Trinity College



ROBERT MULLER

Kenturah Davis Examining an oil lamp

Mentorship at the CMA

In the summer of 2018, Adriana Nelson, a junior at John Carroll University majoring in East Asian studies and English, became a CMA student guide and an intern for Sonya Rhie Mace, George P. Bickford Curator of Indian and Southeast Asian Art. We asked them to describe the importance of their collaborative relationship.

What did you learn from the experience?

Sonya: Adriana showed me firsthand that art of the long-ago and far-away can be inspiring and relevant to anyone. She has the ability to take esoteric subjects and fold them into meaningful conversations about today's world.

My area of expertise is the sculpture of ancient India, and I have often assumed that museum visitors are more interested in works with which they are familiar. Once we began our twice-weekly, three-hour sessions examining art from early India, Adriana's interest in the subject grew and deepened, as did her excitement when we made new identifications based on close looking and research. She inspired me to redouble my efforts to bring the works ever more forward to the public to share the perspectives they offer on the things that mattered to

people in ancient India: nature, prosperity, beauty, fashion, birth, death, and how to know the divine.

Adriana: I learned from Dr. Mace that in order to understand an art object, one must understand its historical, religious, geographical, sociological, and sometimes scientific elements. She emphasized that the importance of studying art involves plunging into the symbols of each piece rather than just observing them, to progress beyond your initial reaction to the works. This idea applies to any other researchable subject, and it has gained importance for my course of studies.

Tell us about each other.

Sonya: Adriana has incredible poise and style, and she is brilliant, hard-working, and already an accomplished leader. This is no doubt at least partly because she was raised by a remarkable woman. Charlotte Nelson was born in East Cleveland, the 11th of 13 children, and she raised her two daughters on her own in South Euclid. While Charlotte was never exposed to Asia or Buddhism, she encouraged Adriana's interest in the subjects, which began with her Mandarin classes in high school. In 2017 she allowed her daughter to go on a life-changing trip to China with professors Paul Nietupski and Bo



MCKINLEY WILEY

Meaningful Conversations Adriana Nelson (left) and Sonya Rhie Mace



MCKINLEY WILEY

CONTRIBUTORS

Thanks to the following, all of whom contributed to this section

Jennifer DePrizio
Melissa Higgins-Linder
Key Jo Lee
Sabine Kretzschmar
Cyra Levenson
Sonya Rhie Mace
Adriana Nelson
Darius Steward

Liu of John Carroll University, where Adriana developed her interest in the art of early India as its motifs and iconographies traveled across Central Asia. Adriana's confidence, work ethic, broad-mindedness, kindness, and courage stem from her mother's dedication and conviction to these values.

Adriana: When Dr. Mace took me on as a summer intern, she did more than just teach me about the CMA collection: she immersed me in each and every individual piece we studied. Each day we met, she would take me on a "tour" of the South Asian and Himalayan galleries and storage. She stood in front of each work and presented its historical and religious significance. Her compassion was displayed through her willingness to engage me in the artwork. She makes sure you know everything about each piece and encourages you to conduct research beyond her understanding, which motivates you to further explore the galleries.

Why is mentorship important to you?

Sonya: Without the extraordinary mentors I have had throughout my life, I would not be where I am today, working a dream job in the career of my

choice. Mentoring interns and students is a way for me to pass on the knowledge that my mentors so generously gave me. Furthermore, the Indian and Southeast Asian collections at the museum are ideal for teaching because they include some of the finest known examples. Since most of the area's schools and universities do not teach South Asian art history in depth, I wish to do what I can to fill the void for those who are interested.

What is most challenging about learning to give tours?

Adriana: For me, it's raising questions and awkward pauses. I'm aiming to improve the quality of my questions not only to challenge my audience but also to galvanize my tours.

As a student guide, Adriana designed eight tours of the Indian galleries. The first student-guide tours and talks debuted to the public in April. She graduates from John Carroll University this May. Next year, as the recipient of a J. William Fulbright Foreign Scholarship, Adriana will spend 10 months in China researching Buddhist cave temples of the Tangut Xi Xia dynasty (1038–1227). 🏠

Explosive Stuff

Cai Guo-Qiang, Cleveland, and the Cuyahoga River

EXHIBITION

Cai Guo-Qiang: Cuyahoga River Lightning

May 25–September 22

Julia and Larry Pollock
Focus Gallery (010)

Presenting Sponsor
Julie and Peter Raskind

Cuyahoga50 The CMA presents this exhibition as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all. More information at cuyahoga50.org.

Flash Point Creation of the gunpowder work *Cuyahoga River Lightning*, 2018. © Cai Guo-Qiang (Chinese, b. 1957). Photo: Wen-You Cai, courtesy Cai Studio

Cai Guo-Qiang: Cuyahoga River Lightning marks the first time works by the acclaimed Chinese artist Cai Guo-Qiang are brought together in Cleveland. A star in the field of contemporary art, Cai choreographed the fireworks for the 2008 Beijing Olympic Games and has exhibited his ignited-gunpowder works in color at the Prado Museum in 2017 and the Uffizi in 2018. He did not hesitate to collaborate with the Cleveland Museum of Art on a project that commemorates a difficult moment in the city's history: when the Cuyahoga River caught fire in 1969, and the remarkable recovery of its waterways. The challenge for Cai was to transform the event and the ensuing cleanup endeavors into the language of his art. His works on display offer an inspiring visual experience and new ways of perceiving humankind and our relationship to nature.

The exhibition borrows its title from *Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art*, which Cai ignited in the presence of a group of museum members last year. Cai chose to depict an aerial view of the river from the bend where it burned to the point where it feeds into Lake Erie and emphasized its meandering by extending the river beyond the canvas. Additional gunpowder amassed at the stretch of the river where the fire took place left a dense conglomeration of burned, dark spots and sparks, marking an increased intensity of the fiery ignition. Cai sees the Cuyahoga River as a dynamic artery through the city, and in the sense of traditional Chinese medicine, he compares the course of the river to a path through which vital energy (*qi*) flows. Stagnation of its flow causes illness. In other words, if the river water is stagnant

Clarissa von Spee
James and Donna Reid
Curator of Chinese Art



Cuyahoga River Lightning (detail) and the artist, 2018. Gunpowder on canvas; 250 x 1,200 cm. Photo: Wen-You Cai, courtesy Cai Studio



Last Carnival 2017. Cai Guo-Qiang. Gunpowder on canvas; 280 x 750 cm. The Akatsu Collection Tokyo. © Cai Studio. Photo: Yvonne Zhao, courtesy Cai Studio

Pine Forest and Wolf (detail), 2005. Cai Guo-Qiang. Gunpowder, fuse, burned paper backed on wood panels; 230 x 308 cm. The Cleveland Museum of Art, Gift of Agnes Gund, 2006.134

and polluted, the city lacks the life energy to prosper and thrive.

Another large-scale work, *Last Carnival*, demonstrates Cai's recent foray into colored gunpowder. The work, which allows visitors to view and understand the exhibition in its larger, global context, can be read in many ways. At first it appears abstract, colorful, and impressionistic. Wild animals, including bears, lions, pandas, elephants, wolves, giraffes, and gnus, gather around a small, blue pond at the center of the composition. Chubby cherubs—purveyors of love—rejoice in the sky. The color scheme and the baroque-style cherubs are inspired by paintings Cai had studied in the Prado.

Looking closely, *Last Carnival* reveals some disturbing and alarming scenes. The animals mate and play, although in many cases with other species, as a cherub mates with a fish—a taboo of nature. The second panel on the right shows a dark purple mushroom-shaped cloud or whirlwind in the background, a feature that may be read as an approaching tornado. Also, the pond appears proportionally too small to supply the animal world with sufficient water. The artist associates this scenario with our indifference to facing the perils of climate change and a planet in revolt.

According to Cai, the animals and cherubs, representative of human society, continue to mate, play, and party while the planet disintegrates and the water supply decreases. He calls the ignorance and behavior of humans a “deep tragedy.”

In contrast, the third gunpowder work in the exhibition, *Pine Forest and Wolf*, is monochrome

and presents nature in harmony with wildlife in the spirit and sense of traditional Chinese landscape paintings. Varying shades of black and brown have been achieved by covering parts of the canvas with stencils or fuses that impact the oxidization process during ignition.



This work was generously donated to the Cleveland Museum of Art in 2006 by museum trustee Agnes Gund. Closing the exhibition, the drawing offers a positive and idealistic image of man and nature existing harmoniously. In a world troubled by natural disaster and the existence of climate change caused by human behavior, Cai's powerful works inspire awareness and encourage action to help protect our endangered environment, both locally and globally. www.clevelandart.org

TALK

In Conversation: Cai Guo-Qiang and David Stradling Wed/June 26, 6:30, Gartner Auditorium. Free. See page 18.

Water Quality

Edward Burtynsky's monumental photographs immerse the viewer

EXHIBITION

Water: Edward Burtynsky

June 8–September 22

Mark Schwartz and Bettina Katz Photography Gallery (230)

Organized by the New Orleans Museum of Art

Cuyahoga50 The CMA presents this exhibition as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all. More information at cuyahoga50.org.

Art addresses a momentous social and ecological issue in Edward Burtynsky's series *Water*: humanity's increasingly stressed relationship with that vital natural resource. His photographs, which take us from the California desert to the shores of the Ganges River, demonstrate that water management is a global concern. The issue also has resounding local relevance. This summer Cleveland launches a year-long commemoration of the 50th anniversary of the last Cuyahoga River fire and celebrates subsequent progress made toward cleaner water.

Burtynsky spent five years exploring the mechanisms employed by humankind to redirect and control water. Portraying the enormous scale of those systems required aerial perspective, so he shot from construction lifts, small fixed-wing aircraft, helicopters, drones, and a specially designed 50-foot pneumatic mast topped by a remotely operated camera. The resulting images emphasize

the visual as well as the ecological impact humans have on the earth.

The dark calligraphy of an oil slick in the vivid blue-green Gulf of Mexico draws our attention to a compromised ocean. The eccentrically shaped plots of dryland farming, colored rust, brown, and dark green, in Aragon, Spain, signal a resourceful use of water and land. Their irregular patterning forms a stark contrast with the perfect circles of pivot irrigation in the arid Texas Panhandle, where the water source is the rapidly depleting Ogallala Aquifer. Since 70 percent of fresh water under human control is directed toward agriculture, it is crucial that irrigation methods be as efficient as possible. Aquaculture—farmed seafood—is an increasingly important food source. Combining agriculture and aquaculture, cascading layers of sinuously terraced rice paddies gently descend hills in China, forming elegant wave-like patterns. During the wet season, the paddies are used to raise fish.

Barbara Tannenbaum
Curator of Photography

Colorado River Delta #2, Near San Felipe, Baja, Mexico 2011. Edward Burtynsky (Canadian, b. 1955). Digital chromogenic print on paper; 121.9 x 162.6 cm. New Orleans Museum of Art, Gift of the artist, 2016.46.19. © Edward Burtynsky, courtesy Weinstein-Hammons Gallery, Minneapolis / Metivier Gallery, Toronto



Cerro Prieto Geothermal Power Station, Baja, Mexico 2012. Edward Burtynsky. Digital chromogenic print on paper; 121.9 x 162.6 cm. New Orleans Museum of Art, Gift of the artist, 2016.46.22. © Edward Burtynsky, courtesy Weinstein-Hammons Gallery, Minneapolis / Metivier Gallery, Toronto

est geothermal plants, the station pumps volcanically heated water from hundreds of meters underground and dumps it into Lake Cerro Prieto, a tourist attraction and popular recreational destination. As the steam evaporates, the lithium and potassium salts in it are concentrated, turning parts of the lake a startling aquamarine color while also creating a potentially hazardous impact on human health.

These and other hauntingly beautiful landscapes by Burtynsky echo moments in 20th-century painting, including abstraction. A masterful formalist, the photographer has recognized in this series the influence of some of his favorite painters, including Caspar David Friedrich, Jean Dubuffet, David Shapiro, and Richard Diebenkorn. The monumental scale of Burtynsky's prints amplifies their relationship to painting and immerses viewers into the scene. In the museum's somewhat unusual installation, detailed information on the individual sites is provided in a free gallery guide rather than on wall

The branching design of browns and whites in *Colorado River Delta #2, Near San Felipe, Baja, Mexico* (2011) indicates a landscape in distress. According to the artist, the delta "has not seen a drop of water from that river in over 40 years and is now a desert." The image documents channels created in the Colorado River delta by tides that pull sediment to the ocean. Without sediment deposits from upriver, the land will eventually sink into the Gulf of California. An early

Pivot Irrigation #7, High Plains, Texas Panhandle, USA 2011. Edward Burtynsky. Digital chromogenic print on paper; 107.2 x 304.8 cm. New Orleans Museum of Art, Gift of the artist, 2016.46.38. © Edward Burtynsky, courtesy Weinstein-Hammons Gallery, Minneapolis / Metivier Gallery, Toronto



1920s compact divided the river's water between seven American states and allotted only 10 percent to Mexico. Subsequent arrangements further reduced the flow and dried up these once vital wetlands. A new five-year agreement hopes to offer a recharge of fresh water and a reduction in salinity. However, the clout of California farmers concerned about diverting more water to Mexico makes extension of the current pact uncertain.

Not too far from the delta's sere landscape is the lush blue lake seen in *Cerro Prieto Geothermal Power Station, Baja, Mexico* (2012). One of the world's larg-

est geothermal plants, the station pumps volcanically heated water from hundreds of meters underground and dumps it into Lake Cerro Prieto, a tourist attraction and popular recreational destination. As the steam evaporates, the lithium and potassium salts in it are concentrated, turning parts of the lake a startling aquamarine color while also creating a potentially hazardous impact on human health.

The artist's photographs of dams, dikes, terraces, aquaculture sites, and irrigation systems suggest that humans know how to control water. The desiccated river delta, dried-up lakes, and polluted oceans advise otherwise. Burtynsky acknowledges the ambiguities and complexities of water management but leaves it to viewers to decide whether the current strategies are among humankind's great achievements or its most dangerous failures.

Atrium Creation

Wed/May 8, 7:30. **FREE.**

Experience the world premiere of Cenk Ergün's *Formare*, scored for voices, harpsichords, and trombones—inspired by and performed in the Ames Family Atrium.

Free; no ticket required.

cma.org/performingarts

A Cleveland Foundation
Creative Fusion Commission



Inspiration and Discussion

Cenk Ergün and musicians at the Cleveland Museum of Art last fall



PERFORMANCES AND EVENTS

Concerts

Cenk Ergün Wed/May 8, 7:30, Ames Family Atrium. Composer Cenk Ergün (b. 1978, Izmit, Turkey) is inspired by how sound behaves in particular spaces. Upon his first visit to the museum he was overwhelmed by the Ames Family Atrium. "I want to hear music in this place," he said. Ergün's *Formare* is scored for female choir, children's choir, harpsichords, and trombones. This world premiere is the second in a series of compositions commissioned by the Cleveland Museum of Art in partnership with the Cleveland Foundation. The musicians, all from northeast Ohio, include the Cleveland Chamber Choir (Scott MacPherson, director); Cleveland Institute of Music Children's Choir (under Jennifer Call); harpsichordists Peter Bennett, Michael Quinn, and QinYing Tan; and trombonists Lee Allen, Evelyn Proffit, Katie Lambert, and Zoe Cutler. Free; no ticket required.

Chamber Music in the Galleries

Our popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs concludes its 2018-19 season. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum's collections for a unique and intimate experience. Free; no ticket required.

Wed/May 1, 6:00 *CIM New Music Ensemble*

COMING SOON

Stay tuned for announcements about City Stages presented at Transformer Station and in the CMA's Fine Arts Garden in July.

Performing Arts Series Sponsors



MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Matsuri Fri/May 3, 6:00, Ames Family Atrium. Japanese for festivals, *matsuri* are plentiful in Japan. Over the centuries they have become part of popular culture, drawing tens of thousands of attendees and providing a vital force for community cohesion. Matsuri often involve dancing, music performances, or an artistic competition. Celebrate traditional and contemporary Japanese culture with taiko drumming, sake-infused cocktails, a fusion of J-Pop, and more.

MIX: Bhangra Fri/Jun 7, 6:00, Ames Family Atrium. Bhangra has a rich history as one of India's most joyous dances. Celebrate the beautiful, vibrant spirit of bhangra with high-energy Punjabi music infused with tones of hip-hop. Featuring a color-filled atrium, dance performances and



lessons, art activities, in-gallery experiences, and an eclectic mix of DJs spinning contagious bhangra beats.



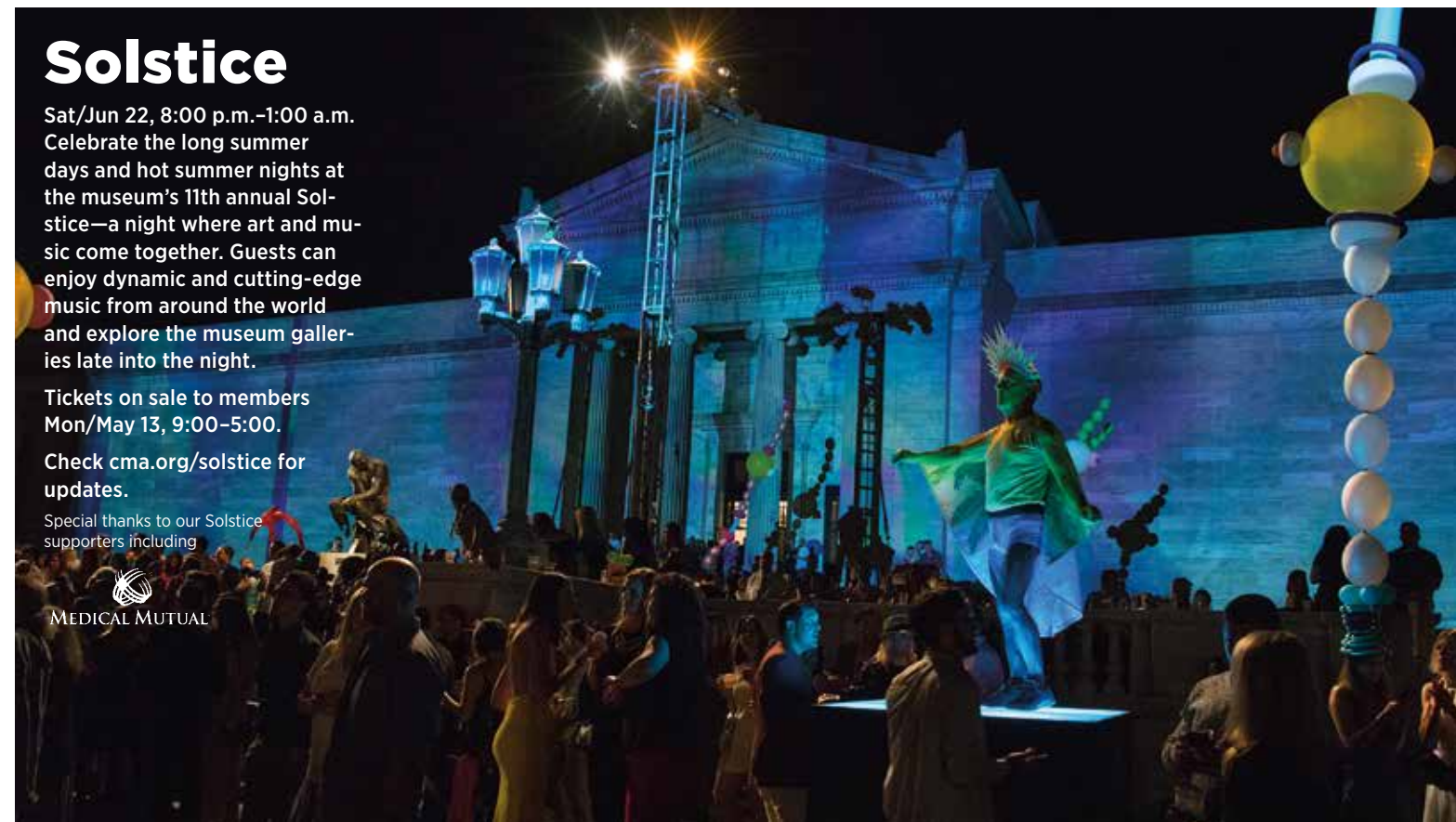
Solstice

Sat/Jun 22, 8:00 p.m.-1:00 a.m. Celebrate the long summer days and hot summer nights at the museum's 11th annual Solstice—a night where art and music come together. Guests can enjoy dynamic and cutting-edge music from around the world and explore the museum galleries late into the night.

Tickets on sale to members Mon/May 13, 9:00-5:00.

Check cma.org/solstice for updates.

Special thanks to our Solstice supporters including





Flame and Fortune

In Conversation: Cai Guo-Qiang and David Stradling Wed/Jun 26, 6:30, Gartner Auditorium.

The creator of *Cuyahoga River Lightning* joins the co-author of *Where the River Burned: Carl Stokes and the Struggle to Save Cleveland* to explore the social, environmental, and cultural relevance of the river fire 50 years later. Moderated by BBC broadcaster Phillip Dodd. Free; ticket required.

Cai at Work Creation of the gunpowder work *Cuyahoga River Lightning*, 2018. Photo: Wen-You Cai, courtesy Cai Studio

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Visit cma.org/daily-tours for topics.

Exhibition Tours *Shinto* Through Jun 23, Wed and Thu/11:00, Sat and Sun/2:00. Limit 25. Tour ticket required.

Exhibition Tours *Gordon Parks* Through Jun 2, Wed/2:00, Fri/7:00, Sun/3:00. Limit 25. Tour ticket required.

CMA Outdoors Wed/May 29, Jun 12 and 26, Jul 10 and 24, Aug 7 and 21, Sep 4 and 18, 3:00. Explore the green space around the CMA in these docent-guided experiences; weather permitting. Self-guide brochure available late May. Meet in the Ames Family Atrium.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

Art Café at CMA Second Tue of every month, 2:00–4:00. If you've cared for someone close to you who has needed memory support services, enjoy this special guided gallery tour followed by a chance to connect with fellow participants in the café. Register through the ticket center.

Harvey Buchanan Lecture in Art History and the Humanities Fri/May 3, 5:30–6:30, Recital Hall. Anne D. Hedeman of the University of Kansas presents "Rereading Boccaccio in Étienne Chevalier's *Decameron*." She considers how Boccaccio's collection of 100 tales and their illustrations were adapted and developed once his *Decameron* was brought from Italy to France and became *Les cents Nouvelles*.

Curator Talk: Beyond Truth Wed/May 15, 6:00, Mark Schwartz and Bettina Katz Photography Gallery (230). With Barbara Tannenbaum. Free; no registration required.

Salon: Gordon Parks Fri/May 24, 7:00, Ames Family Atrium. Join Oberlin College professor Gillian Johns, Chicago photographer Tonika Johnson, and Daniel Gray-Kontar from Twelve Literary Arts for a dialogue about Parks's immersion in the Chicago Black Renaissance and the ongoing relevance of his work.

Curator Talk: Into the Sacred Forest: A Journey through Shinto Art Kelvin and Eleanor Smith Foundation Exhibition Hall. Learn about the "way of the kami" in these talks led by Sinéad Vilbar. Exhibition ticket required.

Tue/May 7 and 14, 12:00 *Combinations: Kami and Buddhas*

Wed/Jun 12, 6:00, and Tue/Jun 18, 12:00 *Wisteria, Plum, and Pigeon: Shrine Motifs*

The Living Land: Kami and Sacred Places in the [Medieval] Japanese Imagination Wed/May 29, 6:00, Recital Hall. In this vividly illustrated lecture, Kevin Gray Carr of the University of Michigan explores the significance of painting, sculpture, architecture, and the decorative arts within kami veneration traditions. Carr is the co-author of the exhibition catalogue *Shinto: Discovery of the Divine in Japanese Art*. Free; ticket required.

Curator Talk: Cai Guo-Qiang Tue/Jun 4 and Aug 6, 11:00; Wed/Jul 10 and Sep 4, 6:00, Julia and Larry Pollock Focus Gallery (010). With Clarissa von Spee. Free; ticket required.

In Conversation: Cai Guo-Qiang and David Stradling Wed/Jun 26, 6:30, Gartner Auditorium. Cai Guo-Qiang joins David Stradling, co-author of *Where the River Burned: Carl Stokes and the Struggle to Save Cleveland*, for a lively discussion of Cai's art and social and environmental matters in the context of the exhibition *Cai Guo-Qiang: Cuyahoga River Lightning*. Moderated by Phillip Dodd, award-winning BBC broadcaster, cultural entrepreneur, and former director of the Institute of Contemporary Arts in London. Free; ticket required.

Join In

Discovery Course *Exploring Iconic Works in the CMA Collection* Two Sun/Jun 2 and 9, 3:30–4:45, OR two Wed/Jun 19 and 26, 7:00–8:15. Using the Must CMA artworks as the starting point, get familiar with thought-provoking objects in the collection. \$40, CMA members \$30. Limit 20.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. \$5; preregistration required.

Walking Meditation Second Sat, 1:00, meet at the information desk in the Ames Family Atrium. Weather permitting, sessions occur on museum grounds. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Studio Go The CMA's mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. For more information, visit cma.org/learn/community-arts/studio-go. To inquire about scheduling a visit, email StudioGo@clevelandart.org.

Sponsored in part by



For Teachers

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your site. Visit cma.org/learn or email dhanslik@clevelandart.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek at dcizek@clevelandart.org or 216-707-2468.

Summer Teacher Institute: Teaching to Learn through Art Tue-Thu/Jun 11–13, 10:00–4:00. Through object-based experiences in the galleries, educators build a toolkit of strategies designed to hone skills for 21st-century learning. To apply, send a résumé and a letter of intent to TeachingInnovationLab@clevelandart.org by May 5. Teams of two to three educators from a single school are encouraged to apply together. Selected applicants will be notified in mid-May. For more information, visit cma.org/teach. Free; parking included.

Professional Development Comes to You! The Teaching Innovation Lab offers customized professional development sessions. To learn more, contact TeachingInnovationLab@clevelandart.org. To register for workshops, call 216-421-7350.

Transportation Subsidies are available for qualifying schools. Visit cma.org/learn or email TransportationSubsidy@clevelandart.org.

Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

For Teens

Teen Night Fri/May 17, 5:30–8:00. Along with the CMA's Teen CO-OP, explore the museum's collection through art-making activities, gallery games, a photo booth, music, and more! Visit cma.org/teens. \$5.

Join Teen CO-OP! The CMA is accepting applications for the 2019–20 class of Teen CO-OP. Members learn to work with visitors during public events and facilitate events for other high schoolers. Teens should be in grades 9–11 at the time of application. Apply by May 31. Visit cma.org/teens.

Family Film Series: Anime in May!

Discover Shinto's presence in contemporary Japanese popular culture through this family-friendly animated-film series. Director Hayao Miyazaki's work has earned a devoted international following. See three of his classic films with fresh eyes as you look for Shinto themes and motifs featured in the storylines. Also enjoy an adaptation of the Shinto storm-god Susanoo's story as presented in Toei Animation's 1963 film *The Little Prince and the Eight-Headed Dragon*. This stylistically influential film directed by Yugo Serikawa will be screened outdoors in the CMA's Fine Arts Garden. Free. All films in English.

Sat/May 4, 1:00 *My Neighbor Totoro*

Sat/May 11, 1:00 *Ponyo*

Sat/May 18, 1:00 *Spirited Away*

Fri/May 31, 8:00 *The Little Prince and the Eight-Headed Dragon*



Spirited Away Miyazaki's most famous movie

Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You'll find us on the classroom level of the museum. There's a new art idea each month to provide inspiration and encourage new ways to approach art materials. In May we're thinking about the meaning of *Spirit*. June's theme is one of our favorites: *Play*. Free.

My Very First Art Class

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Four Fri/Jun 7–28, 10:00–10:45 (ages 1½–2½)

Four Fri/Jun 7–28, 11:15–12:00 (ages 2½–4½)

Four Fri/Jul 12–Aug 2, 10:00–10:45 (ages 1½–2½)

Four Fri/Jul 12–Aug 2, 11:15–12:00 (ages 2½–4½)

Fees and Registration

Adult/child pair \$80, CMA family members \$72. For July classes, registration opens May 1 for members; May 15 nonmembers.

Friday-Night Minis

All-ages, in-depth workshops for adults, older teenagers, and adults with young children.

Land Art (all ages) Four Fri/May 3–24, 6:30–8:30. Learn to create art directly in the landscape or with the use of natural materials in the classroom. Children under 14 must be accompanied by a ticketed adult. Instructor: Jessica Wascak. \$140, CMA members \$120.

Encaustic (all ages) Four Fri/Jul 12–Aug 2, 6:30–8:30. Explore encaustic, the ancient art of painting with molten beeswax. Best for ages 8 and up. Children under 14 must be accompanied by a ticketed adult. Instructor: Michaelle Marschall. \$140, CMA members \$120.

Adult Studio Classes

Summer Session Eight-week classes Jun–Aug. All skill levels welcome. Visit cma.org/learn for more information on classes, registration, and scholarships.

TUESDAYS

Still-Life Painting (beginners) Eight Tue/Jun 11–Jul 30, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

WEDNESDAYS

Workshop Wednesday: Digital Photography Wed/May 1, 6:00–8:30. Instructor: Deb Pinter. \$50, CMA members \$40.

Drawing in the Galleries Eight Wed/Jun 12–Jul 31, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

FRIDAYS

Composition in Oil Eight Fri/Jun 14–Aug 9 (no class Jul 5), 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

SATURDAYS

Drawing in the Galleries Eight Sat/Jun 15–Aug 10 (no class Jul 6), 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

NEW! ONLINE REGISTRATION

Register at cma.org/learn or call 216-421-7350.

50 Years Ago Sherman Lee with the Breuer time capsule



You Ask, We Answer

The cornerstones on the Breuer and Viñoly buildings prompted a visitor to ask, “Are there any time capsules on the museum grounds?”

Throughout the years the museum has interred several time capsules, the first of which was part of the former 1958 building's cornerstone-laying ceremony. This time capsule was carefully removed during the most recent renovation and expansion project; it is now in the museum archives, although unopened. In 2001 two capsules were interred outside the south entrance following the restoration of the 1916 building. They remain in place with their contents intact. On May 19 the museum celebrates the 50th anniversary of the cornerstone laying of the Breuer building, during which director Sherman Lee and board president Emery May Norweb interred a time capsule that also remains intact. One of the ceremonial trowels that was used is now in the archives. Because we maintain records of these historical objects, future generations will know if and when to remove and open them.

If you have a question about the museum's collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.

Leslie Cade
Director of
Museum Archives

Summer Studio Workshops

Every Wednesday evening from June 26 to July 31, plus a few Saturday afternoons!

ADULTS

Papermaking and Pulp-Paper Printing Wed/Jun 26, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

Pinhole Photography (all skill levels) Sat/Jun 29, 1:30–3:30. Instructor: Ben Hauser. \$50, CMA members \$40.

YOUTH

Cartooning (ages 6–12) Wed/Jun 26, 6:00–8:30. Instructor: John G. \$50, CMA members \$40.

ALL AGES

Please note: Children under 14 must take the class with a registered adult.

Screen Printing Wed/Jul 10, 6:00–8:30. Instructor: Julie Schabel. \$50, CMA members \$40.

Mandala Making (all skill levels) Sat/Jul 13, 1:30–3:30. Instructor: Jessica Wascak. \$50, CMA members \$40.

Build Your Own Graphic Novel Wed/Jul 17, 6:00–8:30. Instructor: Kate Atherton. \$50, CMA members \$40.

Ceramics Wed/Jul 24, 6:00–8:30. Instructor: Laura Ferrando. \$50, CMA members \$40.

Linoleum Block Printing Wed/Jul 31, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

Register online at cma.org/learn or call 216-421-7350.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, visit clevelandart.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email CommArtsInfo@clevelandart.org.

PARADE THE CIRCLE

Parade the Circle Sat/Jun 8, 10:00–4:00, parade at noon. Join us for the 30th annual Parade the Circle, Cleveland's signature arts event, celebrating the drama and artistry of colorful floats, puppets, costumes, dancers, and musicians. This year's parade theme is *Mythology of Illusion* and features ensembles by guest artists, Greater Cleveland artists, families, schools, and community groups. The parade route begins at the museum's north door and moves in a counterclockwise direction around Wade Oval. Visit cma.org/parade for details. The museum presents Parade the Circle. University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval. For information about Circle Village, visit www.universitycircle.org.

Create your ensemble and join the parade for \$5/child or student and \$10/adult. No written words, logos, motorized vehicles (except wheelchairs), or live animals allowed. To be listed in the printed program, register by Sun/May 19. For parade wristbands and privileges, register by Tue/Jun 4. Register for all workshops or for the parade during any listed workshop.

WORKSHOPS

Public Parade Workshops Wed and Fri, 6:00–9:00; Sat and Sun, 1:30–4:30, beginning May 3 and continuing until the parade. Want help creating your ensemble? Work alongside professional mask makers, costume designers, puppet makers, and painters to create your parade entry. Workshop pass required. Workshops are held at the parade tent (East Bell Commons, 11141 East Blvd.).

Try Stilts for Free Sat–Sun/May 4–5 and 11–12, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. If you like stilt, purchase a workshop pass and continue learning at our stilt-dancing workshops. Children must be at least 10 years old. Stilts for parade may be ordered until May 12. Participants keep stilts after safety training.

Stilt Dancing for Paraders Sat–Sun/May 18–Jun 2, 1:30–4:30. Workshop passholders learn stilt safety and techniques to dance on stilts.

Workshop Pass (entitles you to attend all workshops; includes parade registration and some materials). Individuals \$85; families/groups \$275 (up to 4 people), \$70 each additional person. Children under 15 must register and attend with someone older. Financial assistance available. Register at the parade tent.

Musicians Wanted Parade with your long-standing or newly formed band; all are welcome, from professionals to weekend amateurs. For more information, visit cma.org/parade or email CommArtsInfo@clevelandart.org.

Volunteers Many volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of jobs on parade day. For more information, call the volunteer office at 216-707-2593 or email Volunteer@clevelandart.org.

For more information, call Stefanie Taub at 216-707-2483 or email CommArtsInfo@clevelandart.org.





The Owl's Legacy

Ancient Greece's lasting influence on Western civilization is explored in *The Owl's Legacy*, a 13-part, 5½-hour nonfiction film by France's preeminent cine-essayist Chris Marker (1912–2012), director of *La Jetée* and *Sans Soleil*. Made for French television and first broadcast in 1989, the film went into a decades-long eclipse shortly after. One notable interviewee in the movie, philosopher George Steiner, angered one of the series' primary sponsors with his on-camera assertion that modern Greece has little connection to its glorious, ancient past. So that funder, the Onassis Foundation, suppressed the series for almost 20 years.

But now it can be seen again—and in a beautiful new restoration supervised by the Cinémathèque Française. To tackle his wide-ranging topic, Marker filmed a diverse group of artists, scholars, thinkers, and scientists discussing various ideas while sitting around a table replete with food and wine. He then intercut excerpts from these symposia with archival material, classic film clips, and his own original footage. Each 26-minute episode in *The Owl's Legacy* addresses a Greek-derived term or concept—from democracy and philosophy to mythology and misogyny. Surprises abound. We are told that enlightened ancient Greece provided a template for Nazi Germany, that Greek democracy was a myth because most Athenians were slaves, and that modern Japan is more closely aligned with ancient Greece than is any European nation.

John Ewing
Curator of Film



Shown in four parts in Morley Lecture Hall. Admission to each part is \$10, CMA members \$7. (French/Greek/English, with English subtitles)

The Owl's Legacy: Episodes 1–4 Tue/Jun 4, 1:45. Fri/Jun 7, 7:00. Program includes *Symposium—or Accepted Ideas*, *Olympics—or Imaginary Greece*, *Democracy—or the City of Dreams*, and *Nostalgia—or the Impossible Return*. (Total 104 min.)



The Owl's Legacy: Episodes 5–7 Sun/Jun 9, 1:30. Tue/Jun 11, 1:45. Program includes *Amnesia—or History on the March*, *Mathematics—or the Empire Counts Back*, and *Logomachy—or the Dialect of the Tribe*. (Total 78 min.)

The Owl's Legacy: Episodes 8–10 Tue/Jun 18, 1:45. Fri/Jun 21, 7:00. Program includes *Music—or Inner Space*, *Cosmogony—or the Ways of the World*, and *Mythology—or Lies Like Truth*. (Total 78 min.)



The Owl's Legacy: Episodes 11–13 Sun/Jun 23, 1:30. Tue/Jun 25, 1:45. Program includes *Misogyny—or the Snares of Desire*, *Tragedy—or the Illusion of Death*, and *Philosophy—or the Triumph of the Owl*. (Total 78 min.)

Other Films

Unless noted, all shown in Morley Lecture Hall and admission to each \$10, CMA members \$7.

REDISCOVERED CLASSIC!

El Desencanto (The Disenchantment) Fri/May 3, 7:00. Directed by Jaime Chávarri. This stinging nonfiction classic obliquely critiques Francoist Spain. (Spain, 1976, 97 min.) Special thanks to Aaron Shulman, author of *The Age of Disenchantments*.



Return of the Hero Power of the pen

Ariadne auf Naxos Sun/May 5, 1:00. Directed by Hannes Rossacher. With Emily Magee, Elena Mosuc, and Jonas Kaufmann. Film of the 2012 Vienna Philharmonic production of Richard Strauss's opera, staged to mark the centennial of the work's ill-fated debut. (Germany, 2019, 193 min.) Special admission \$20, CMA members \$15.

Return of the Hero Tue/May 7, 1:45. Fri/May 10, 7:00. Directed by Laurent Tirard. 2012 Oscar winner Jean Dujardin (*The Artist*) and Mélanie Laurent (*Inglourious Basterds*) star in this costume comedy set in early 19th-century France, about a military officer, his heartsick fiancée, and a series of ghost-written love letters. Cleveland premiere. (France/Belgium, 2018, 90 min.)

Ferrante Fever Sun/May 12, 1:30. Tue/May 14, 1:45. Directed by Giacomo Durzi. With Hillary Clinton, Jonathan Franzen, et al. This documentary explores the craze around Italian novelist Elena Ferrante. Cleveland premiere. (Italy/France, 2017, 90 min.)

TVTV: Video Revolutionaries

Fri/May 17, 7:00. Directed by Paul Goldsmith. With Bill Murray, Steven Spielberg, Hunter S. Thompson, Lily Tomlin, et al. This documentary explores the history of Top Value Television, which from 1972 to 1977 unleashed a band of crazies with portable video cameras who shot unvarnished comedy that would never show on the Big Three networks. Cleveland theatrical premiere. (USA, 2018, 82 min.)

Give Us This Day Sun/Jun 2, 1:30. Directed by Edward Dmytryk. This powerful social drama focuses on an Italian immigrant bricklayer during the Great Depression. (USA, 1949, 120 min.) Screening courtesy of Richard Di Donato and co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members \$7.

The Gospel of Eureka Sun/Jun 16, 1:30. Directed by Donal Mosher and Michael Palmieri. Eureka Springs, Arkansas, is home to both a strong Christian fundamentalist community and a thriving queer scene. Yet they coexist and even overlap, as this nonfiction film shows. Cleveland premiere. (USA, 2018, 75 min.)

This Magnificent Cake! Fri/Jun 28, 7:00. Directed by Marc James Roels and Emma De Swaef. Acclaimed at the world's major film festivals, this stunning stop-motion animated film tells five interconnected stories of colonial Africa—all set in the Belgian Congo during the late 19th century. Cleveland premiere. (Belgium/France/Netherlands, 2018, 44 min.) Preceded at showtime by two animated shorts, Niki Lindroth von Bahr's 17-minute *The Burden* (Sweden, 2017) and Roels and De Swaef's 14-minute *Oh Willy . . .* (2012).

Chasing Portraits Sun/Jun 30, 1:30. Directed by Elizabeth Rynecki. A young woman finds healing while tracking down long-dispersed paintings by her Polish great-grandfather who lived in Warsaw prior to his death in the Holocaust. (USA/Canada/Israel/Poland, 2018, 78 min.)

Kevin Roche: The Quiet Architect Sun/May 19, 1:30. Directed by Mark Noonan. The Pritzker Prize-winning Irish American architect is the subject of this documentary. Cleveland theatrical premiere. (Ireland/France/Spain/USA, 2017, 82 min.)

Art & Mind Tue/May 21, 1:45. Fri/May 24, 7:00. Directed by Amélie Ravalec. This exploration of visionary art, madness, and the unconscious features artists including Hieronymus Bosch, Francisco Goya, Vincent van Gogh, William Blake, Edvard Munch, and Salvador Dalí. Cleveland premiere. (UK, 2019, 70 min.)

NEW RESTORATION!

My Brilliant Career Sun/May 26, 1:30. Tue/May 28, 1:45. Directed by Gillian Armstrong. With Judy Davis and Sam Neill. One of the key works of 1970s Australian New Wave. A free-spirited farm girl living in the outback during the late 19th century must decide between marrying a wealthy landowner or pursuing a writing career. Cleveland revival premiere. (Australia, 1979, 100 min.)



Fire Festival (Himatsuri)
Lumberjack and mountain goddess

Shinto in Film

A modern classic and a recent movie.

Fire Festival (Himatsuri) Wed/Jun 5, 6:30, Recital Hall. Directed by Mitsuo Yanagimachi. This intense fable about a volatile lumberjack who believes he has a mystical relationship with the mountain goddess is set in a remote, coastal fishing village threatened by real-estate developers. Adults only! Film print courtesy of the Japan Foundation Film Library, Tokyo. (Japan, 1985, subtitles, 120 min.) Special admission \$12, CMA members \$9.

Your Name Fri/Jun 14, 6:45. Directed by Makoto Shinkai. The most popular anime feature of all time is a "metaphysical love story steeped in Shinto cosmology" (*The New Yorker*). A bored schoolgirl who yearns for life in the big city one day magically swaps bodies with a Tokyo high schooler who is equally mystified by his own new persona and surroundings. The two leave messages for each other in the hope of meeting face to face. (Japan, 2016, 106 min.)



My Brilliant Career Australian New Wave

Dr. and Mrs. Hiroyuki Fujita: Sharing the Spirit of Shinto

Having grown up in Japan, Dr. and Mrs. Hiroyuki Fujita aspire to share the authenticity of Japanese culture and art, which is why they decided to serve as presenting sponsors of *Shinto: Discovery of the Divine in Japanese Art*.

In Dr. Fujita's new role as the first Honorary Consul of Japan in Cleveland, he strives to promote Japan—the largest foreign investor in Ohio—through collaborations; he believes the exhibition will help strengthen the state's relationship with Japan. *Shinto: Discovery of the Divine in Japanese Art* allows visitors to experience an authentic component of Japanese culture, what he refers to as “the expressions behind the art—what you may not see but can feel.”

A Japanese religion originating in the country's early history, Shinto incorporates the worship of ancestors and nature spirits and venerates the sacred power in both living organisms and inanimate objects. In Shinto, everything has a spirit to be revered. For example, when Dr. Fujita returns to his hometown and sees its 500-year-old tree, it imparts a sacred feeling and his soul becomes one with nature. Shinto teaches us to understand how nature unites us and, in Dr. Fujita's words, “to slow down and appreciate our environment and quiet moments.” While visiting the exhibition, visitors are encouraged to reflect on and appreciate their time spent with one another.



HOWARD AGRIBETTI

William and Margaret Lipscomb: A Passion for Photography

Bill Lipscomb discovered the world and his passion for photography as a child by flipping through the pages of *Life* magazine and by looking at images taken by his father while he served in the US Navy during World War II. His lifelong love of the medium is the reason he and his wife, Peggy, became supporting sponsors of *Gordon Parks: The New Tide, Early Work 1940–1950*.

Through this exhibition, Bill wants visitors to learn about the role Parks and his photographs played in the civil rights movement. “Documenting the African American experience of racism and poverty, Parks produced photographs that moved people to action and changed lives,” Bill says. “He's an incredibly important photographer.”

Bill has supported the CMA's Photography Department for 30 years. In 1991 he was one of a handful of collectors who founded the Friends of Photography, which was established to encourage collecting and to advance awareness of the museum's photography collection.

In addition to donating works to the collection, the Lipscombs have provided financial support for the museum to acquire more than two dozen photographs. They have also been lenders to two recent exhibitions, *Cheating Death: Portrait Photography's First Half Century* and *Pyramids & Sphinxes*.



HOWARD AGRIBETTI

Contemporary Pittsburgh

Donors at the Director's Circle level and above participated in a day trip to Pittsburgh—with stops at the *Carnegie International* and the Andy Warhol Museum. On view at the latter was *Devan Shimoyama: Cry, Baby*, presenting dozens of paintings, sculptures, and photographs in the contemporary rising star's first solo museum show.

Andy Warhol Museum Laura Bauschard and Christina Dobbs



JULIE HAHN



HEIDI STREAN

Raúl and Fina The artist and his mother at Transformer Station

Raúl de Nieves at Transformer Station

On March 19 Leadership Circle donors attended a lunch-and-learn event—“Making of an Exhibition: *Raúl de Nieves: Fina*”—with curator of contemporary art Emily Liebert. Liebert's lecture was followed by lunch and a private viewing of the exhibition.

Gordon Parks

On March 21 CMA friends celebrated the exhibition *Gordon Parks: The New Tide, Early Work 1940–1950*.



JULIE HAHN (BOTH)



Spring Members Party

Sat/May 11, 6:00

Explore all spring exhibitions

Enjoy art activities and live music

Complimentary hors d'oeuvres and cash bar

- Complimentary parking as available in the CMA garage
- Additional 10% discount in the CMA store for a total of 25% off

Watch a work being painted

Internationally celebrated contemporary Japanese artist Miwa Komatsu creates a painting at the museum—a once-in-a-lifetime event.

Tickets required

CMA members \$25

Free for active Circles members and above

Bring a friend for \$50

cma.org/membersparty

216-421-7350

Miwa Komatsu



Leadership Circle Experience for active members at the \$2,500 level

5:00–6:30, Provenance Restaurant

Enjoy cocktails and conversation with the exhibition curators.

Complimentary hors d'oeuvres

RSVP

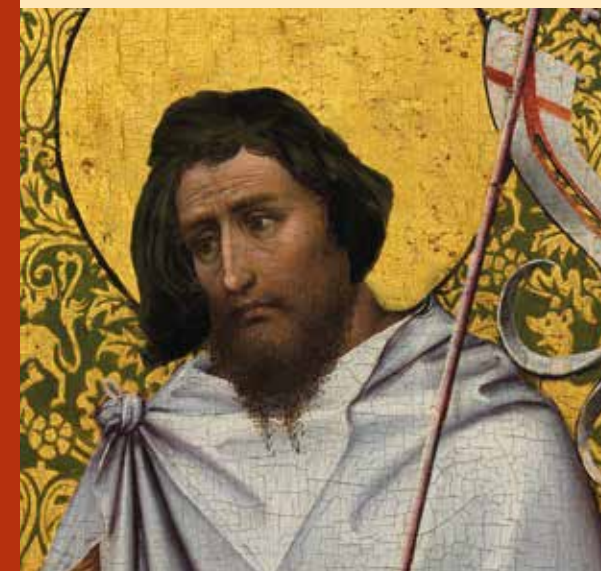
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New Do, New You

GALLERY GAME



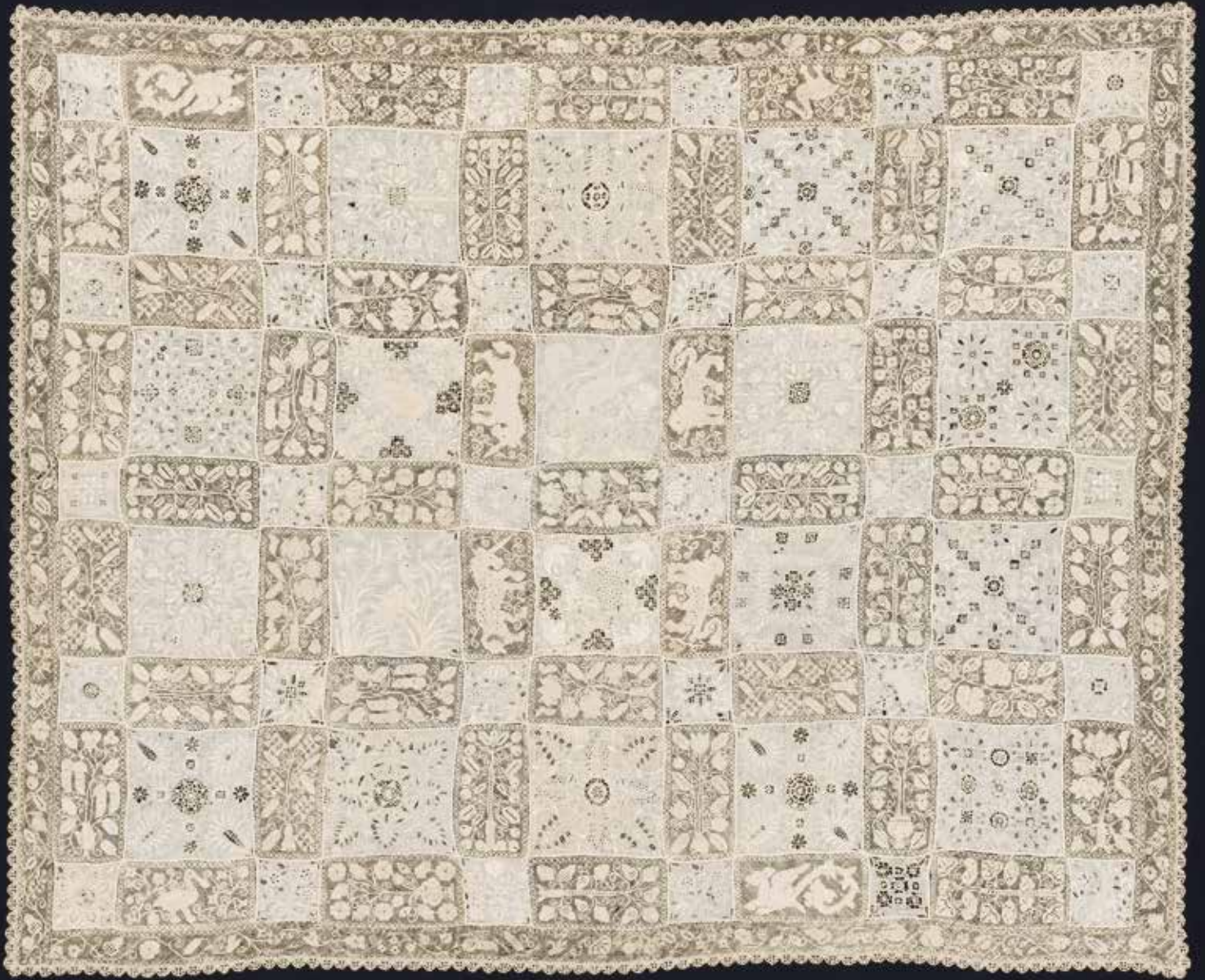
These folks decided to try out new hairstyles. Can you figure out whose hair goes with whom? Visit the galleries to compare these pictures with the actual artworks.

Stop by the information desk in the Ames Family Atrium to check your answers.

Jeremiah Myers Gallery Teacher

Vessela Kouzova Graphic Designer

New in the Galleries



COVER

Creation of Cai Guo-Qiang's gunpowder work *Cuyahoga River Lightning*, 2018. Photo: Wen-You Cai, courtesy Cai Studio

GALLERY 118

Threading Visual Origins In the 1800s the pace of lace production in Europe slowed, and countless works of early lace were cut up and reconfigured for modern usage. This large figural lace cloth is an exception—a fascinating combination of 19th-century production and a rich assortment of motifs inspired by traditional printed sources. Pattern books created for use by needleworkers in earlier centuries were still referred to by 19th-century lace makers. Scattered throughout this textile are depictions of both real and imaginary animals: unicorns and dragons exist alongside lions, stags, and an assortment of birds. The

needleworker could have also drawn upon medieval and Renaissance manuscripts that depicted real and fantastical creatures, as well as botanical illustrations or prints of flora and fauna.

Cloth with Unicorns, Dragons, Other Animals, and Floral Patterns 1800s. Italy. Bleached linen: needle lace, filet/lacis (knotted ground and darned in two directions) and alternating cutwork, embroidered squares, and bobbin lace edging. Frances McIntosh Sherwin Collection, 1936.95